

THE AMERICAN ART STUDENT

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In This Issue:

Thoughts on Etching By K. G.

Neysa McMein, Artist By F. X. M.

Why Tempera Colors
Sometimes Mottle By H. E. M.

Body Construction and
The Male Figure By R. H. S.

Pen and Ink Drawing By J. H. W.

Materials the Artist
Uses By H. E. M.

Beaux Arts Institute
of Design Notes By L. W.

Offers \$1,000 for Trade
Mark Design By L. M. C.

Critical Comment on
Advertising Art Readers

Classified Business and
School Directory Page 18

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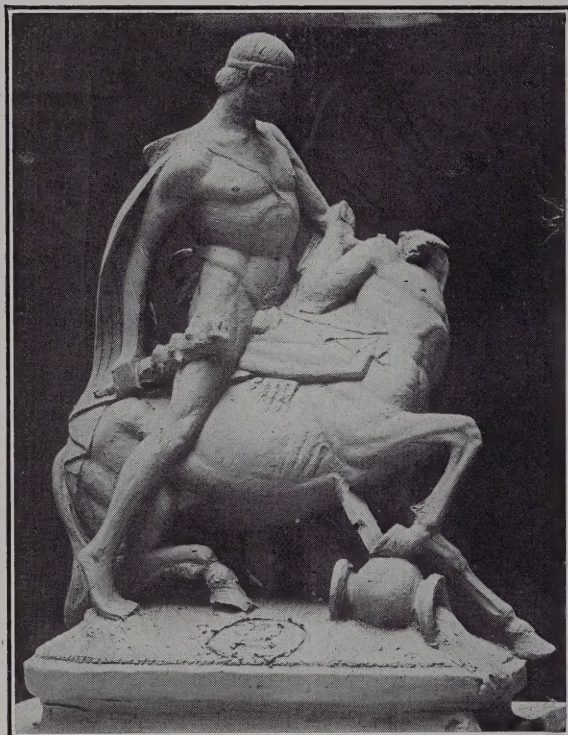


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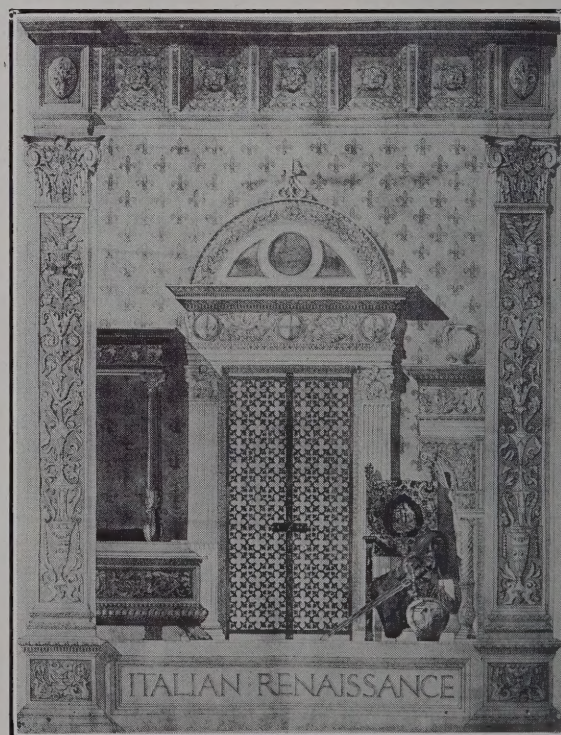


Combat between a Centaur and a Lapith.
By T. Famiglietti, winner at a recent judgment.

FOR PARTICULARS SEE PAGE 14



"End of a Vaulted Passage"
By C. P. Helck



Italian Renaissance Motives in Interior Decoration.
By Dorothy Gregson of the School of Fine Arts and Craft, Boston.

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No. 4

THOUGHTS ON ETCHING

By KARL GODWIN

The history of etching and its various developments has been so clearly and extensively dealt with that it is useless to enter into a discussion



Millicent N. Werntz, of the Chicago Academy of
Fine Arts.

From a dryprint etching by Otto J. Schneider.

of it here. Any one desiring this information may find it easily in our numerous libraries. But as one who has etched, and felt the delights of the medium, I would like in part to express some appreciation of the processes, and their particular qualities which make them essentially different from all others, embodying means of expression not contained in any of the others, and producing results unattainable otherwise.

It is to be hoped that these few technical remarks will excite the interest of a few who will seriously take up the study.

To appreciate a medium it is necessary to understand it thoroughly in this technical way, for on this depends its advantages as well as its limitations.

The most general processes of etching are line etching, aquatint, soft ground, mezzotint and dry point, but these processes may be combined to great advantage. To make an etching, a piece of zinc or copper, called a plate, is thinly coated with wax, called ground. A sharp tool resembling a heavy needle is used to scratch this ground, leaving the surface of the metal exposed. When one has scratched the lines constituting the drawing it is immersed in acid and *bitten*. This is the chemical action of the acid on the metal where it acts through the scratches in the ground, leaving a gouge or cut upon the plate. These gouges, which we will term lines, can be very fine or very wide and deep, according to the time the plate is exposed to the action of the acid. If we wish delicate lines it is left only a short time, and those lines are painted with varnish. It is then immersed again for further *biting*, and so on until we have the different strength of lines that we desire.

When the ground has been washed off, the plate is covered with printing ink, and by means of a stiff cloth is wiped off the polished surface, but much of it will remain in the lines. The plate is then heated, and by means of a soft cloth the ink is gently pulled from the lines. This is called "retrousage", and much of the quality of line and beautiful softness characteristic of an etching is dependent on this. This retrousage may be used to produce a mere tint or a tone of great depth. This handling of the plate is of intense interest. To pull a slight tone over this part, or to concentrate and drag together a mass of shadow is quite as enjoyable as painting. When one has satisfactorily completed the process of retrousage it is ready to print. The plate is placed on a press, and over it a paper which has been soaked in water. Under pressure this paper is forced up

into the lines, and when lifted off will carry the ink with it, and we have what is called a print. It will be noted by this that the line in an etching is an *embossed line* and this quality of line is one which no other medium possesses, nor with the additional softness of *retrousage* can it be approached in quality by any other. To this is due, to a great extent, the distinctiveness of an etching.

Furthermore, each print is a separate work of art, not to be regarded as the product of a machine, as the linking and *retrousaging* of a plate is as much an art as is painting, and the product, the print, has the personal element which all good art possesses.

Aquatint is a process of great interest. The polished plate is put in a box containing powdered resin, which has been shaken so that when the plate is put in the dust-resin settles on it. When sufficient has accumulated it is placed over a flame where the plate, becoming hot, melts the particles which adhere to the surface. There will be exposed places between these particles, however. In this condition the plate is immersed in acid in the same manner as the line etching, and given its first *biting*. The delicate tint that you desire will be painted with varnish, and the plate reimmersed for the longer *bitings*. In this manner different values are obtained. Many various textures may be obtained by using different quantities and grains of resin, and by baking different lengths of time.

In the sample given, the windows and reflections were varnished before any biting, so that the polished surface of the plate was preserved, and when the plate was wiped the ink was cleaned from these places. It was printed in precisely the same manner as the line etching.

Aquatint is essentially a process to be used in mass, and to it is due, to a great measure, the development of color etching. To this development we are largely indebted to Mr. Voitech Preissig, who for many years was one of its strongest advocates in Europe. Through his instruction at the Art Students' League in Etching and at Columbia University in the graphic arts, color etching has made rapid advances in America.

In making color etchings, two color plates for example, one makes first what is known as a "key plate", the main plate, on which the dominating lines of the composition are placed. The different parts of the drawing, representing different bits of technique and requiring different treatment, may be given a greater or lesser "bite" as the occasion demands. Likewise, certain tex-

tures may be obtained by placing large pieces of resin on sections of the plate where this texture is desired, and baking them on in patches. The second plate is made by transferring the composition of the key plate so they will register perfectly and accurately. On this can be put, by aquatint or other processes, as needs be, local colorings and "depths". A plate can be inked by introducing local colors such as reds and greens,—in tree trunks and ochres in foregrounds for example. The key plate is first printed with its light and dark coloring, and then the color plate. However, this process in some instances does not produce the best results, the lighter tints being printed first, followed by the darker plates and the key plate. A color etching might be made using three plates, on which would be used the three primary colors and their variations.

Color etching is almost unlimited as there are so many ways at the disposal of the artist by combining the various processes, and its rapid advancement is ample proof of its delight, not only to the producer but also to the buying public.

Soft ground is a process by which one may directly reproduce a pencil sketch. A ground which will remain soft for some time is laid on the plate. Over this is placed a paper of fairly rough texture and a drawing made upon it in pencil. Wherever the pressure of the pencil has forced the paper to the plate the ground will be lifted off, leaving the plate exposed. This is then bitten and the result when printed is very similar to a pencil drawing, having the advantage of making duplicates.

Mezzotint is a process which produces a wonderful velvety tone. The plate is prepared by placing a heavy sandpaper next to the polished surface of the plate, and is run through the press several times. This produces a very rough surface, and when inked and printed will produce a rich velvety tone unlike any other medium, which is almost black. The plate is now ready for making the drawing. This medium, as will be seen, is more or less limited to certain effects and moods. It will be noted that the artist must work in the reverse manner to that generally used—*i. e.*, from dark to light. This plate is burnished by means of a very smooth piece of steel, so that the different values are obtained by smoothing out the roughened surface. A moment's consideration of this fact will show that it is most suitable to soft effects in which the predominant features would be large masses of dark, with effective lights. However, notwithstanding these limitations the process is produc-

tive of individual qualities which make it quite worth the time necessary for its successful execution.

Drypoint is a process which is also very limited. It has the disadvantage of wearing out soon. A copper plate is generally used for this process, as it stands the pressure of the printing much better than zinc. The smooth copper plate is worked on directly by a sharp tool by scratching or gouging into it, as the case may require. This scratching not only digs into the plate but also raises what is called a burr on one side of the line. It is this burr that is so easily worn off, and with which so much care must be taken. The advantage of this process is its directness and the spontaneous quality, which is the result of its use, is certainly no small consideration in art. This wearing out of the plate can be helped, to some extent, by having the plate steel faced, but as this is not always as successful as the first scratchings of the artist on the plate it is sometimes dangerous. It was in this medium that Whistler made such delightful impressions of Venice, that have been the inspiration of laymen as well as artists. The prospective etcher must bear in mind, when making a drypoint, these various limitations and eliminate all that is unnecessary to get the best results. It is a process in which suggestion and delicacy are the things to be cared for.

That etching is a worthy medium there is no doubt, as the work produced by the old masters and the modern men will prove. That it is a powerful and vital one is shown by Mr. Brangwyn's large plates; that it can be the most delicate and suggestive—who could desire more than Whistler's?

The many color plates made by Mr. Voitech Preissig, which may be seen at the Public Library in New York, and also those of Mr. Simon and Mon. Rudinoff eliminate all doubt as to the scope of this branch of art.

The many combinations of the processes offer to the artist unlimited opportunity for the production of vital work, and each individual artist will find his own particular way of expressing himself as in the other arts.

As Monsieur Rudinoff said, when last he visited the offices of THE AMERICAN ART STUDENT, and we had commented on his work in the Library of Congress and some of his etchings recently sold in London:

"Tell your readers," he enthused, "that an illustrator can't be a good etcher no more than an etcher is what is commonly known as an illustrator. They are separate and distinct arts. One must learn to think and breathe and work in lines,

to love the sheer beauty of the perfect line and to know how to use it. It means the expression of some of the noblest thoughts and the portrayal of some of nature's finest bits of handiwork, whether it be a landscape sketch or a fine portrait, in the simplest of lines and tones.

"Once the student can have that spirit, that soul, for etching, and the patience to 'carry on', there is nothing which can prevent him or her from succeeding. Just as Gauguin, whom I was privileged to know in Paris, put the soul of the primitive in the very paintings which today have given him international fame and repute."

NEYSA McMEIN, ARTIST

American women are endowed with a superlative ability to design and make artistic clothes for themselves. So says Neysa McMein, foremost among women artists.

"American women are admittedly the best dressed women in the world," said Miss McMein, recently a guest at the dedication of a new million dollar building for the Woman's Institute of Scranton.

"European women are chic and modish in the great cities of England and the Continent. But any ex-doughboy can tell you that the French girl of towns and villages is far from restful to the eye.

"The secret, I believe, is the American woman's ability to design and make artistic clothes for herself. Generally speaking, she has a nice appreciation for lines and color combinations. Consequently the girl of limited means and the girl who lives far from our fashion centers are usually as well dressed as the girls with money and metropolitan advantages."

Neysa McMein was one of the few women artists of America who gave their service, during the recent World's War, not alone to cover designs, Red Cross work, etc., but to actual service behind the zone of operations in France.

Not only is she an authority on costume design which is growing in favor lately with so many of the larger art schools, but is an "A-1" chalk talk artist. She combines those enviable qualities of a charming personality, aggressiveness, and quick thinking, and it is no mystery that she is as much liked as the work she does.

We might even add that she had some of the best words of encouragement and congratulations for THE AMERICAN ART STUDENT when one of our editors was privileged to interview her at Chateaufort, Commercy, France.

BODY CONSTRUCTION AND THE MALE FIGURE

(This is the sixth of a series of articles running monthly in *THE AMERICAN ART STUDENT* by different writers; intended to give the student aid in drawing and furnish inspiration for continued endeavor. Back numbers of the magazine are not available.)

By ROBERT H. SCHULZE



Painting in tempera colors.
By a student of the Brooklyn Art School.

WHY TEMPERA COLORS SOMETIMES MOTTLE

To obtain a perfectly smooth tone in the use of tempera colors is a matter of practice. The writer has often had a talk with friends in reference to tempera colors and one of them would give anything to be able to make a tone mottle while the other would give anything to have it very smooth. One can see from this that a great deal lies in the personal handling of the medium. I would advise against the use of the tempera medium for thinning colors but rather just plain water if one desires a perfectly smooth tone and then see that the color is painted out well, which means that the student does not have any puddles of color. Probably if it is explained why the colors mottle one will be able to avoid the mottling better than specific directions on how to lay a flat tone.

The greater the amount of gum or binding medium in the color the darker the tone of the color, hence, when artist lays the color in puddles the edges dry first and these absorb from the center wet spot considerable of the binding medium. It can be seen from this, therefore, that mottling is produced by the irregular shapes of the puddles and the darkening of the color around the edges of these is due to the concentration of more binder at this point.

H. E. M.

Undoubtedly the fundamental thing to grasp in the study of figure drawing is construction—the treatment of the body as a whole—as a mass, and minus shreds of individuality. That, simple as it sounds on the pages of this magazine, is apparently a hard task for the student just starting out to do figure cast drawing, or attempting “life” studies.

The beginner sees the flaw in the surface of the marble, but he does not see the statue; he sees the separate hairs, but not the head; the twigs but not the tree: surely it is a waste of time to allow him to state these facts with which he is perfectly familiar, which he has no difficulty in stating, and which he states with such insistence that the twig becomes more important than the tree, when he ought to be learning, ought to be encouraged and urged by every device of teaching, to attend to the big things first and let the small come in their order. Instead of that he is induced to sit worrying for months over the texture of the “Theseus” before he has seized the character of its forms, and falls into the habit of this brainless industry, this pestilential practice of a kind of graining, ugly in itself as well as futile.

“True art,” says Michael Angelo, sculptor, mural decorator, and painter, “is made noble and religious by the mind producing it. For those who feel it, nothing makes the soul so religious and pure as the endeavor to create something perfect; for God is perfection and whoever strives after it is striving after something divine.”

The human structure finds its basis in the bony framework of the trunk, lower limbs, upper limbs, neck, and head. The vertebral column and its supporting muscles, the *erectores spinae*, keep the trunk erect; the lower limbs being connected with the trunk by the pelvic girdle which is united with the vertebral column by a large wedge-shaped bone (called the *sacrum*) built up by the combined five lower vertebrae, and articulating with the haunch bone (*innominatum*) on the outer edge of which is the recess for the head of the thigh bone.

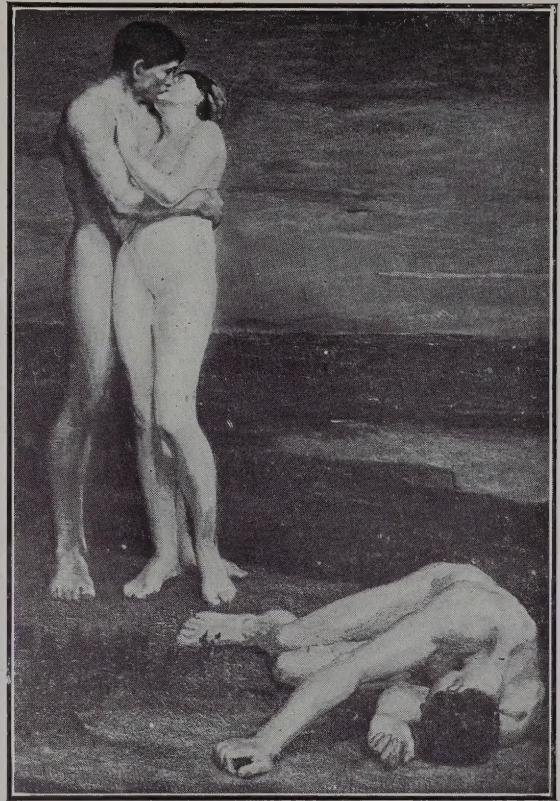
Separated in childhood, the bones forming the pelvic girdle unite with the body's growth and form the haunch bones, one for each leg, brought together at the back by an immovable joint on both sides of this wedge-shaped bone (sacrum), and further strengthened by the joint in front (called symphysis pubis).

Right here I want to warn my younger readers that it is not absolutely necessary to try to remember all of these Latin names; nor should my readers become discouraged because of a fear we may get entirely too techical in this series.

To resume, the bony basin formed by these two haunch bones and their union with the sacrum is called the pelvis, and supports and protects the internal organs. Naturally, the pelvic set of bones is narrower in proportion to the length of the body, in the man, than in the woman. The strong muscles which connect the pelvic girdle with the thigh bone have their attachments on the outer edge of these haunch bones. Remember this: The action of the pelvis is largely instrumental in determining pose.

Note in the illustration accompanying this article, entitled "The Embrace", how the bends in all three bodies, or erect poses, really "radiate" from the pelvic regions, especially is this noticeable in the prone male figure. The movable hip joint is composed of the acetabulum (a deep, cup-shaped cavity) and the head of the femur (longest bone in the body, used by some African cannibals as a war club), the head of which fits into this cavity.

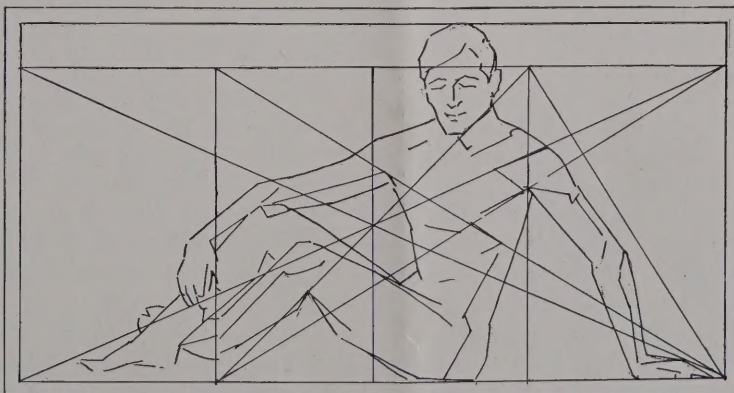
The skeleton of the body (osseus) is overspread, particularly at the joints, by the periosteum, a very tough covering. On this are arranged the different layers of muscles, enclosed in thin sheaths, with their various aponeuroses (semi-tendinous portions). The muscles are partly formed of fleshy fibres, each taking their own directions according to their needs, and partly of tendinous or sinewy portions. The whole is



*L'Etreinte, by E. R. Blackwell.
Exhibited at the Paris Salon.*

enveloped by the skin.

As J. W. Stimpson aptly suggests to students in his wonderful book (the best I believe I have ever read), "The student must remember that he himself and the forms about him are not literally solid substances, but clusters of balanced atoms held in spiritual relation of space, etc., by spirit force; and he should spiritualize and idealize his canvas or paper to stimulate, to the vision, these space relations. Its surface should not look flat and dead to him, but full of life and perspective."



*Dynamic
Symmetry
Applied to the
Male Figure*

*By a student of the
New York School
of Fine and
Applied Art*



OLD SONGS

Copyright by HARPER & BROTHERS

PEN AND INK DRAWING

The student of pen and ink drawing will find, on occasions, in the darker parts of a drawing, where the tone needs to be very heavy, yet not black, and the black lines have been made as wide as is convenient or as will look well, cross-hatching may be practiced. In this case, it turns the thin, white lines into small, white dots, and makes the tone materially darker.

Modern methods are coming, however, more and more to an even, regular type of line. The

quick, uneven type is not nearly so popular as it once was, and as a matter of fact is used more for sketchy drawings than for finished ones. Newspaper and other transient work, where time is a factor, is still done in this way, but finished work leans more and more to the regular, even, and carefully calculated line, one that will give the proper tone, and that, to some extent, even follows the form of the object.

One line by itself is always black, while two or more make a gray tone. This comes, of course, from the fact of the white paper's showing in between them. After a tint is started, every time we draw one line, we draw two—the black one in ink, and the white one formed by the space between it and the last one, so, while a single line will show black on the white paper, two or more of the same thickness will show gray.

Much combination line and halftone work is now in vogue, for example, when the American Fence Company wished to have their illustration and copy emphasize their slogan. The solution of the problem was seen in the series of advertisements in industrial magazines over the Afeco signature.

This series is unofficially known as the "Barriers of the Ages" series. It features the development of protective barriers throughout the period of history. The illustrations show such famous defenses as the Walls of Babylon, the Great Wall of China, the Walls of Rome, and so on down to the barbed-wire entanglements of the war—one in each advertisement.

The copy briefly describes the ancient barrier, tells its purpose, shows its weakness, and, by a transition of thought, leads into a discussion of

the merits and economy of Afeco wire fences for industrial plants. Each type of barrier is shown to have fulfilled a definite function corresponding with the needs of the defenders.

The illustrations are drawn so that a section of the historical barrier can be replaced by an inset bit of Afeco fence. The original "fence" is done in line, softened by means of a screen, while the inset length of modern fence is shown in wash for emphasis. The entire treatment is so carefully worked out that little effect of incongruity is produced.

All of this leads up to the slogan which is attached to the trade-mark: "Afeco Fences—Barriers of Steel." This completes the parallel of ancient and modern barriers and links it up with this specific brand of fence. Thus the entire advertisement points its finger to the three words that the advertiser wants to register on the reader's memory. And at the same time the series has brought out the broad argument of the necessity for factory defense.

The cut accompanying this article is an example of very excellent pen draughtsmanship, loaned through the courtesy of the MacMillan Company, Fifth Avenue, New York. It is entitled "Old Songs", and is copyrighted by Harper and Brothers. It is taken from Pennel's *Pen Drawings and Pen Draughtsmen*, and combines a wealth of detail as well as "color" in its execution. Note the careful yet unostentatious attempts to place dark masses against light ones, all through the picture. It differs entirely from "fence" advertising, yet it is this quality of care and time which gives the student the ability to command real salaries later.

As The Linnings say in their book on methods of reproduction, and line drawing, one of the best helps in some cases is the reducing glass (for sale at practically all of the art supply stores advertised in this magazine), "But," they continue, "it is very apt to be misleading and treacherous, if used as a means of judging the printability of drawings. The glass will permit a reduced view of the work, but the difference between the keen exactness of the eye and the actual printing of the plate on paper provided by the news presses, for instance, or on coarse stock with poor ink, is as different as a 'Lizzie' and a 'Rolls Royce'."

It is not possible to lay down a rule for the amount of reduction to be made when photographing for the reduction; the finer the reduction the less should be the reduction made, but experience is the only guide. Sometimes, when the lines are very fine and the drawing minute in charac-

ter, an enlargement drawing is desirable. Where drawings are reduced too much, there is a tendency for the spaces between the lines to fill up, and give a coarse heavy result.

Faulty drawing is not lessened by reduction. On the contrary, the fault becomes more evident.

If you must know what it looks like, there is only one way. Have a "trial" plate made of one of the series, prove it on stock to be used or on news print and paste it up in the newspaper. This is the only way to prove technique, printability, composition, and its power of display. You can probably save money, too, by adhering to this rule.

Other articles on pen and ink work and commercial drawing will appear later.

J. H. W.

MATERIALS THE ARTIST USES

By HERBERT E. MARTINI

Cennini describes in his first hundred chapters the training the apprentice should receive. It is a very definite outline, methodical in every detail, showing that the practice of art consisted of two distinct divisions, one the training of hand and eye in drawing, the other the mastery of the materials. The latter he classifies further as follows (Chapter 4):

"To know how to grind colors; to use glue; to fasten the cloth on the panel; to prime with gesso, to scrape and smooth the gesso; to make relievos in gesso; to put on bole; to gild; to burnish; to temper colors; to lay on ground colors; to trace; to carve; to color; to adorn and to varnish pictures—to paint on walls it is necessary to wet them; to cover them with mortar; to embellish them; to smooth them; to design, to color in fesco and finish in secco; to temper the colors; adorn and retouch."

This training under the guidance of a good master, and Cennini advises to pick out a good one and stick to him rather than try here or there, should require about six years. In this time as you will see from the future direct quotations, the technical side is the uppermost in his mind. It shows conclusively that the permanence of the works of the old masters was mainly a question of the correct physical structure of their works of art. They were not troubled with many of the things that confront us nowadays—I mean colors beautified with fugitive dyes, substitutes for oils, badly prepared canvas or panels, the desire to turn out volumes by resorting to



Autumn Leaves

Campbell

Courtesy MACBETH GALLERIES, New York

drying oils and all that. **BUT** (and I emphasize it with capitals) we need not be ensnared by all these if we acquaint ourselves with the simple chemical reactions resulting from the intermixture of certain pigments or vehicles, acquainting ourselves with the true composition of pigments lurking behind the most innocent names, and giving ourselves enough time so that we can use every particle of commonsense we have. We will accomplish more in this way because the works will be carried out thoughtfully and the failure due to physical and chemical causes will be practically eliminated.

It requires a genuine devotion and sacrifice to accomplish anything in art and Cennini puts this in his second paragraph. I believe it would be an excellent introduction for an art school prospectus.

"It is the impulse of a noble mind which moves some towards art, pleasing to them through their natural love. The intellect delights in invention; and nature alone draws them, without any guidance from a master, through nobleness of mind; and thus delighting themselves, they next wish to find a master, and with him they place themselves in love of obedience, being in servitude that they may carry their art to perfection. There are some who follow the arts from poverty and necessity, also for gain, and for love of the art; but those who pursue them for love of the art and true nobleness of mind are to be commended above all others.

"Now then, you of noble mind, who are lovers of this good, come at once to art and adorn yourselves with this vesture,—namely, love, reverence, obedience and perseverance." Perseverance though the last is not the least

but greatest attribute for a student. I feel sure that if he has perseverance to learn to draw properly he will also persevere to paint technically properly.

Chapters five to thirty-four are devoted to explanations of drawing materials. Here Cennini describes the making of charcoal, the preparation of various surfaces, the tinting of paper and so on. These steps lead in logical order, accompanied by directions for drawing figures, folds and other natural objects, to the inking in of the lines of a charcoal drawing. Then comes the division of light and shadow by means of washes of ink thinned with water; the accents in the shadow parts, and, when working on tinted paper the accents in the broad mass of light—the high lights.

Cennini grasped fully the psychological side of the study of art and the effect upon the student of his environment, his companions and his master. Chapters 27 and 28 have some very poignant thoughts so I quote their best parts.

"Having practiced drawing a sufficient time on tablets as I have before directed, always take pains in drawing from the best subjects which you can find, done by the hand of great masters. If you live in a place where there are many good masters, so much the better for you. But I counsel you always to choose the best and most famous, daily following him. If you continually follow the method of one master, your intellect must be very dull indeed if it gets no food. And it will happen that if nature has bestowed on you any invention, you will acquire a manner of your own, which cannot be other than good, because your hand and your understanding being always accustomed to gather the flowers, would scarcely know how to take thorns.

"Remember that the most perfect guide that you can have is the triumphal gateway of drawing from nature: it is before all other example, and with a bold heart you may always trust to it, especially when you begin to have some judgment in design. And continue always, and without fail, to draw something every day."

Beginning with chapter 35 the most interesting part about pigments is introduced by the following:

"In order that step by step we may attain to the light of art, we come to the grinding of the colors, and to instructing you which are fine or coarse or impure; that some require but little, others much grinding; some de-

mand one vehicle, some another; and how they differ in color, as in the manner of tempering them and grinding them."

And now that you have read this, may I ask you do you know, were you instructed in or did you try to discover any of the facts mentioned in this one paragraph?

I will skip over a chapter or two to describe the materials used for the grinding of colors picking up the thread again when the narrative treats of more related material. The grinding described in the following has as its only end the reduction of the raw pigment to the finest powder; it is not the grinding of the color with the binding medium. The water used for this acts partly as a lubricant and partly to hold together the finely divided material. If the grinding were done in the dry state the finer particles would dust away. This would represent a great loss of time and valuable material especially with expensive colors.

The measurement used in this paragraph "half a braccio" is a little less than a foot. If you intend to try out the suggestions for grinding a glass plate one-quarter of an inch thick a foot square and a glass muller, the latter procurable in most artists' material shops would do admirably.

"We will not proceed further, but return to the black pigment. To grind it properly, procure a slab of porphyry which is hard and strong, for there are many kinds of stones for grinding colors, as porphyry, serpentine, and marble. Serpentine is a soft stone, and is not good; marble is worse, that is softer; porphyry is the best of all; and if you procure a slab very pale-colored, it will be best. One of those which are not very much polished is also best. It should be about half a braccio square. Take another stone to hold in the hand, also of porphyry, flat underneath and raised above in the shape of a porringer and half the size, of such a form that the hand may be mistress of it and move and guide it at pleasure. Then take some of the black (or of any other color), about the size of a walnut, and put it on the slab, and with that stone which you hold in your hand break the pigment into small pieces. Put some clean water, either from a river, a fountain, or a well, to the color, and grind it well for the space of half an hour, or an hour, or as long as you please; but know, that if you were to grind it for a year, so much the blacker and better would be the color. Then take a flat piece of fine-grained wood, three fingers wide, part of which is shaped like the blade of a knife, and with this blade scrape the stone and collect the color neatly; keep it liquid,

and not too dry, that it may flow well on the stone, and that you may be able to grind it thoroughly, and collect it all. Put it then into a small vase, and pour clean water on it till the vase is full; and in this manner keep it always soft, and well covered from the dust, and from all other harm, that is, in a little box suitable for holding several vessels containing liquid."

The next article will take up the colors Cennini describes.

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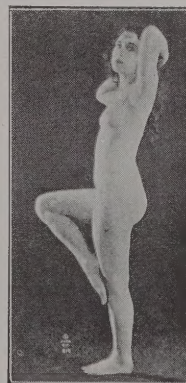
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DEPARTMENT OF SCULPTURE: Awards made at recent judgment.

Subject—Panel, "Mounted Police Insignia." First Medal, C. Parducci; first mention, J. Ruhl; second mention, C. W. Jones, R. Parducci, C. Luini, J. Ruhl, P. Waese, S. Santore.

*Life Modeling Classes—Mr. Henry M. Shradys's Class—*First mention, T. Mellilo, A. Block, P. Waese; second mention, P. Cammarata, C. Cowan. *Mr. Ulric H. Ellerhusen's Class—*Second medal, L. Slobotkin; first mention, P. Waese; second mention, J. Ruhl. *Mr. Henry Hering's Class—*First medal, L. Slobotkin; second medal, C. Parducci, R. Parducci; first mention, A. Drosin, P. Herzel; second mention, A. Minetti.

*Nature Study (drawing)—*Second mention, S. D. Laughlin (2), S. Santore (2), C. M. Chambellan, S. Ferruggia, E. Johnson.

DEPARTMENT OF MURAL PAINTING: Awards made at recent judgment.

*Exercise in Composition—*Subject, "End of a Vaulted Passage." Second medal, Hildreth Meiere, Chicago Art Institute; Alfred J. Tulk, Yale School of Fine Arts; E. H. Smith, Yale

School of Fine Arts; Amy L. Stevenson, J. Glaser, Cooper Union; C. P. Helck. First mention, Robert Brackman. Second mention, A. W. Bacon, Thomas M. Beggs, Adolphe Barreaux, Yale School of Fine Arts; Erna Lange, Helen A. Tuttle, Cooper Union; L. Mellichampe, F. Bayers, Maxwell B. Starr.

DEPARTMENT OF INTERIOR DECORATION: Recent awards.

Problem in Elements No. 7. Subject, "Draperies in Several Styles." Second mention, S. D. Laughlin, B. A. I. D. Atelier.

Problem in Elements (season 1921-22). Subject, "Italian Renaissance Motives." First mention, A. M. Kingsbury, Jr., Dorothy Gregson, Abby Gallup, V. deS. Litchfield, Dorothy Cushing, Roberta P. Newton, Helen C. Cope, Louise Coolidge, School of Fine Arts and Crafts, Boston. Second mention, C. Vander Roest, Mariam Edstrom, N. Wilcox, School of Fine Arts and Crafts, Boston; R. Kyle, J. A. Poisson, B. A. I. D. Atelier; Mary H. Holden, C. R. Cusick, University of Texas.

Projet No. 1. Subject, "An Oval Sitting Room." Second medal, E. Johnson; first mention, E. Schiffert; second mention, S. D. Laughlin, A. Frati, B. A. I. D. Atelier.

See page four for illustrations of work done.

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